STALKE
GALLERI
STALKE OUT OF SPACE

Catalogue

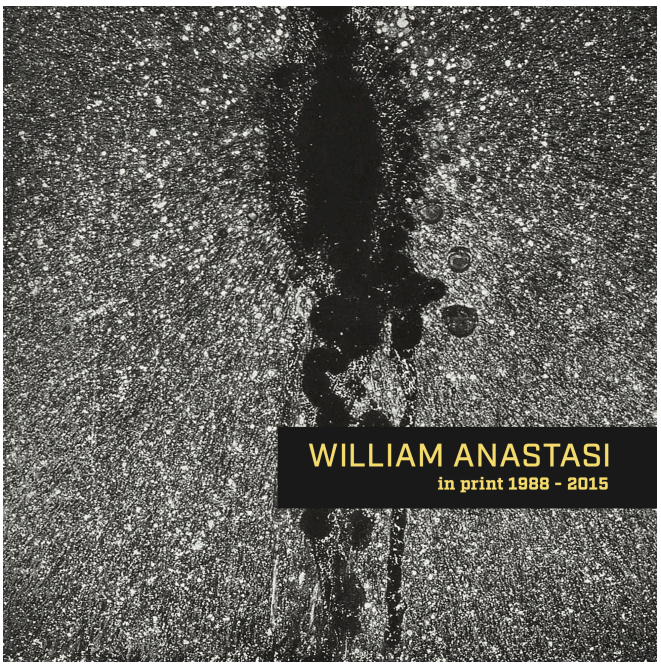
William Anastasi, In Prints 1998-2015

William Anastasi

This catalogue documents the complete body of graphic works by William Anastasi produced in Denmark in collaboration with Stalke Galleri between 1988 and 2015. The production represents an exceptional chapter both within Anastasi's own artistic practice and in the context of Danish printmaking history, comprising a total of 110 distinct editions.

The initiative was taken by Sam Jedig of Stalke Galleri, who invited Anastasi to Denmark in 1988 to produce lithographs in connection with a mid-career exhibition. This visit led to a long-term collaboration between the artist, the gallery, and the printmakers—most notably Niels Borch Jensen—that unfolded over more than three decades.

Over the years, the collaboration resulted in a wide range of works, from photogravures and text-based prints to intaglio series characterized by material and conceptual complexity. Many of the prints directly reference Anastasi's earlier installations and performances, while gaining renewed presence through the print medium. The catalogue documents a rare and sustained artistic trajectory in which Denmark served as the site for an ongoing experimental print practice.



William Anastasi , In prints

Text by Thomas McEvilley, Niels Borch Jensen, Charles Stuckey and Rasmus Urwald.

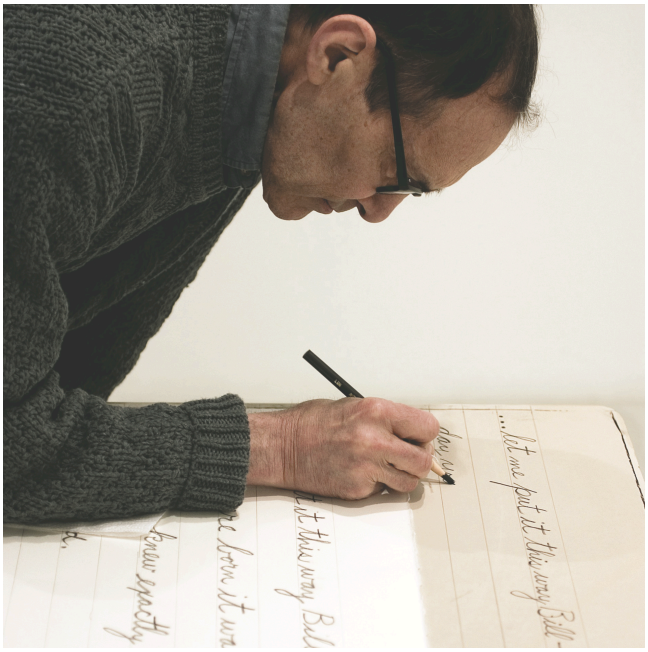
Design Kristian Jacobsen/Sam Jedig
Stalke Edition, Produced May 2023

Page 112

Edition 400

ISBN: 87-90538-41-2

The pages shown here are selected examples from the catalogue *William Anastasi, In Prints 1988–2015*, illustrating the publication's structure and visual language. Presented for archival and research purposes.

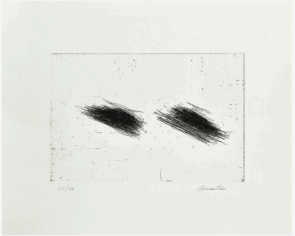


PERFECT / BON À TIRER

By Charles Stuckey

Presenting a mid-career exhibition of works by William Anastasi at his Stalke gallery in 1988, the dealer Sam Jedig invited the visiting artist to make lithographs with Edition Copenhagen. Until Jedig no one had ever considered Anastasi's art in connection with printmaking, never mind how the pioneering conceptual artist had always worked variously in multiple mediums, including photography, sound and language, in addition to drawing, painting and sculpture. Ten years later, when Anastasi returned for another exhibition at Stalke, Jedig introduced him to the master printmaker Niels Borch Jensen, instigating a fruitful partnership that has so far resulted in nearly a hundred beautiful aquatints, photogravures and lithographs, some of them featuring his earliest ideas and installation projects realized in the 1960s. Taken together in this exquisite survey, Jensen's prints both in terms of their scope and sophistication provide a graphically and conceptually rich account of one of New York's most accomplished, uncompromising and reclusive visual artists. Anastasi's deeply personal involvement with these particular works has been documented from the start by Jedig's photographs of the artist at work, a few of them published here to provide immediate context. Anastasi discussed his printmaking at length with his most astute champion, Thomas McEvilley. McEvilley was unable to travel to Copenhagen in 1998 when Jedig exhibited many of these works at the Stalke Gallery immediately

DROP DRAWING, 2000 - Line etching, 77x97 cm, edition 26



SUBWAY DRAWING, 2005 - Line etching, 39x48 cm, edition 26

SUBWAY DRAWING, 2005 - Line etching, 39x48 cm, edition 26